

BULLETIN

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The cover design is a reversed X-radiograph of the head of the blind old beggar from the painting of that name by Ribera in the Museum Collection.

ALLEN MEMORIAL ART MUSEUM

BULLETIN

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Ribera, *Blind Old Beggar*

Oberlin

Foreword

This issue of the *Bulletin* is dedicated in its entirety to the Spanish seventeenth-century master, Jusepe de Ribera.

Last year the unfailing generosity of Mr. R. T. Miller, Jr. provided the Allen Memorial Art Museum with the means to purchase an excellent example of the art of this great painter, the first picture from the Spanish Baroque to enter the collection. The three articles on this work which appear here reflect the widespread interest it has already engendered. I welcome as our guests: one of Spain's outstanding art historians, Professor Diego Angulo, who introduces the picture to us; Professor Paul Rogers of our Spanish Department who discusses its connections with Spanish literature of its day; and Mr. Richard Buck, Chief Conservator of the Laboratory of the Intermuseum Association, which the Allen Art Building is fortunate enough to shelter on its premises, who deals with its technical aspects.

The acquisition of this painting encouraged the staff of the Allen Memorial Art Museum to plan a loan exhibition of other works by Ribera in which the new treasure would be put on its mettle, and this enterprise is now being carried out as efficiently as the absence of the Director, Professor Charles Parkhurst, Jr., will permit. It is a daring enterprise indeed. There is hardly another seventeenth-century painter of his stature whose work is less exactly defined than is Ribera's. As one peruses Elizabeth Trapier's recent monograph (New York, 1952) he becomes aware, at practically every step, of the highly controversial nature of the extent of the master's painted *oeuvre*. Outside a firm nucleus of universally accepted works, most of which are preserved in Spain and in Ribera's second home, Naples, widespread doubts arise not only in the face of unsigned works but often even with regard to paintings with seemingly genuine signatures. In the latter case the perennial problem of works attributable to a more or less ill-defined "workshop" raises its ugly head. In addition, everybody agrees that imitations, copies and forgeries of Ribera's works are more than plentiful. Of the paintings ascribed to the master in American collections, only a handful is mentioned in Miss Trapier's book; some of the others may not have been known to her, but several have undoubtedly been omitted deliberately. The exhibition here brought together may prove something in the nature of a test not only for our own canvas but also for other works, and

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we hope that it will be visited by connoisseurs and specialists as well as by our students and the general public, thus providing a basis for discussions which will enlarge our knowledge of Ribera's style, and perhaps the style of his immediate circle.

It was originally contemplated to show a number of Ribera drawings together with the paintings; but this thought was speedily abandoned as it became apparent that any such attempt would lead us into an even deeper swamp of uncertainties. However we are glad to be able to show, in especially fine impressions, a representative group of Ribera's fascinating etchings, some of which also help to close the gap in subject matter left by a necessarily spotty selection of paintings.

Writing an exhibition catalogue can be likened to writing the biography of an embryo: everything of importance happens after it sees the light. From what has been said before, it will be obvious that the present catalogue cannot claim to be properly critical, let alone definitive.

To the owners go my sincere thanks for their cheerful and generous cooperation in lending the paintings and etchings, and in supplying much of the material for the catalogue. I also want to express my gratitude to the authors of the three articles and to those who have borne the brunt of the work on this issue of the *Bulletin* and on the exhibition itself: the editor of the *Bulletin*, Mrs. Laurine Mack Bongiorno, and the staff of the Museum, in particular the curator, Miss Chloe Hamilton, and her assistant, Miss Patricia Rose.

Wolfgang Stechow, *Acting Director*

The Blind Man and His Boy

The student of Spanish literature looks at Ribera's *The Blind Old Beggar* and exclaims, "Lazarillo and his master!" This is natural, for both are among the best known characters in Spanish fiction. And it does not matter whether Ribera had them in mind when he painted his picture, though it is difficult to believe that he did not.

In very ancient times the blind were social outcasts, more completely separated from human society than others of nature's unfortunates because of their greater helplessness. Unless they possessed some great and special talent like that of "the divine minstrel" in Homer's *Odyssey*, there was no place for them in the community of human beings. Several centuries of Christianity made some difference. Not that the blind man was able to rise many rungs up the social ladder, when viewed from above, but at least his precise position in society became defined. He was still a beggar, but not just a beggar like any other. No longer was he merely the recipient of a wretched charity bestowed on rare occasion by those who were nearly as poor as himself. He was now a beggar whose place was recognized and accepted. He was a special member of that vast institution known as the poor, which afforded Christians the opportunity to practice the blessedness of giving. His place was apart and somewhat above that of the ordinary beggar. And because of his particular affliction he needed and took an assistant. His assistant was the blind man's boy.

And where did the blind man's boy come from? In society there is always someone poorer than the poor. He was one of the countless foundlings and stray youngsters who wandered ragged and eternally hungry through the sunbaked or mud-filled streets and alleys of medieval and renaissance towns and cities. Too young yet to live by their wits, these fatherless starvelings were lucky indeed when they found a blind man without a guide, or one whose boy, now older and "experienced," had left his master to join the great army of criminals who populated the underworld of Europe.

The blind man, formerly absolutely helpless, once he had his boy, found his field of activity greatly extended; he was able not only to move about from place to place within a city, but to roam from city to town and from town to city. This vagabondage carried with it material advantages for the blind beggar. On the other hand, it developed for him, in the minds of the people, a certain new character. Without losing his

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special position as a favored object of charity, he became closely associated with roguery. In the early years of the sixteenth century there came into being a type of literature known as Books of Beggars, which are important because they mark the entry into letters of the careful observation and recording of rogues and their practices. In Germany there was the *Liber vagatorum* (1510?), which went into verse in 1517 and was prosified again by Martin Luther in 1528. England's John Awdeley published his *Fraternitye of Vacabones* in 1561 and Thomas Harman's *Caveat for Common Cursetors* appeared six years later. In France the genre began with *La vie généreuse des mercelots, gueux, et boésmiens* in 1596 and was followed by several others in the next century. These books and others like them dealt with the wiles and tricks, and used the cant and jargon, not only of beggars, but of the various orders of cheats and rascals. In reality they became little more than catalogues of the various underworld scoundrels who used their wits to wrest a meagre living from a reluctant society. One Italian book of this class, Giacinto Nobili's *Il vagabondo* (1627) treats of thirty-seven orders of rogues.

But these accounts of cheats and scoundrels are not literature in any acceptable sense of the word. They do not even belong to that extensive genre known as the rogue novel. It remained for an anonymous Spanish author to give the rogue his place in literature. This happened about the middle of the sixteenth century with a book whose earliest known edition belongs to 1554. The *Lazarillo de Tormes* was a work of genius, quite unlike anything that had preceded it. It was a full-fledged picaresque novel and the immediate parent of a whole new genre which, in spite of changing times and fashions, has never lost its appeal. The book purports to be the autobiography of Lazarillo—Little Lazarus, born in poverty in the city of Salamanca and put out by his mother at a tender age as guide to a blind beggar, thus being established in the lowest place in the social condition. And in the blind man's service Lazarillo suffered many a hard knock and learned many a shrewd trick.

His master, the blind beggar, is a man of some parts. In the *Lazarillo* he says of himself "... for though God has created me blind, yet he has endowed me with faculties which make me skilled in the ways of life." As Lazarillo recalled much later in life, "He was keen as an eagle in his calling. He knew by heart upwards of a hundred prayers, and when he prayed in church, the tone of his voice was low and quiet and resonant, and his deportment in prayer was free from the affectation and distortion of visage which so many are wont to practice. Besides this, he had a thousand other ways of making money. He knew

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prayers for all occasions: for women who had no children, for those who had expectancy, for those who were unhappily married and wished to increase their husband's affection. He could prognosticate to women whether the results of their labors would be a boy or a girl; and as for medicine, he would say that Galen did not know the half of what he knew for caring for the toothache, swoonings, and female ills. In short, to all who spoke of suffering an illness he would say, 'Take this; do that; pick such and such an herb or root.' . . . With all this the whole world followed after him, especially women, from whom he got more in a month than a hundred other blind men in a year. But notwithstanding all this, I never saw such a mean and miserly old man; and had I not helped myself with a ready wit and fingers, I should have closed my account from sheer starvation."

Under the intellectual brow of Ribera's blind beggar there resides only the astute cunning and craft of a scheming and tortured soul. Behind the dignified beard lurk greed and ill will toward his fellow man, whom he has never seen and whom he wishes no good, but for whom he will say a prayer in return for an alms. The fine short wrinkles in his forehead, the gaping mouth reveal only too clearly the twisted spirit. There is no trust in him. (Fig. 1)

This is Lazarillo's first master.

How old is Little Lazarus? Perhaps nine years old, perhaps ten. Nor is he altogether a child of sweet innocence. His father was a thief, and after her husband's death, his mother ran a boarding house that was less than proper. In his face can be seen some of the torment of recent experience. He has been with the blind man but a short time and has already received cruel blows that have opened his mind and nearly opened his head. His master's first lesson is a hard one. Lazarillo tells it:

"We went out of Salamanca, and having reached the bridge where there is a stone animal much like a bull, my master directed me to draw near it. He said, 'Lazarus, place your ear close to the bull and you will hear a great noise within it.' I, in my simplicity, did so, believing what he said to be true. And when my ear was near the stone, he gave my head such a great thump against it that the pain I suffered lasted for three days. 'Fool,' he said, 'learn that a blind man's boy must have more cunning than the devil himself.' He laughed long at the joke and it seemed to me that in that moment I awakened from the simplicity of my childhood. I said to myself, 'The old man speaks truly. Since I am now alone, I must sharpen my eyes and keep a lookout over myself.' And in a very few days I began to reap the fruit of my master's instruction."



1. Ribera, *Blind Old Beggar*, detail

Oberlin



2. Ribera, *Blind Old Beggar*, detail

Oberlin

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From this moment there is hostility between master and servant, a sort of smouldering warfare waged to see which can get the better of the other. Cover up the mouth and nose of Ribera's little boy. There remains the furtive eye with its hurt expression, reflecting the pain that lingers from the blows received. He is a lad with a grudge, doing what he does because he has to, but watching for the moment in which to strike back at his master and tormenter. He could break away from the heavy hand on his shoulder. But he is too new, too young in the ways of the world, and freedom would mean sure starvation. He does not yet dare. But with suffering his mind is coming awake. He is brooding, scheming, waiting for revenge. In the meantime, he will be the blind man's boy. (Fig. 2)

His master has said to him, "I can give you neither silver nor gold, but many tricks for making your living can I teach you." And since Little Lazarus is a lad of "great quickness of parts," he speedily acquires the cunning that will not only permit him later to seek his livelihood with another master, but to fare better while he remains with the blind man. In a short time he learns to take from the old man's store at meal time two mouthfuls to the latter's one. He makes a small rent in the provision sack and helps himself to the "choicest pieces of meat, bacon and sausage." When alms are given him, for Lazarus helps with the begging, he delivers only half of them to his master, slipping the other half into his mouth where prying hands won't find them. When the wine jug is out, the boy contrives to get more than his share by introducing a large straw into it. But the old man is astute and suspects that his little guide is cheating him. He waits for the right moment, catches him *in flagrante delicto* and crashes the wine jar into the urchin's face, leaving him senseless and bleeding and with fewer teeth.

And so, with mutual distrust, hostility and hatred grow and warfare becomes more open. On the slightest provocation, and even without cause, the old scoundrel beats and flogs the boy. If any humane person approaches, the old man says, "Don't believe the young rogue is so innocent as he looks." Then he proceeds to tell them how Lazarillo has stolen his food and wine, and the listener replies, "Who would have thought that so much wickedness could be packed in such small compass. Thrash him well, good man, thrash him well." This counsel is observed by the blind man to the very letter.

Under such treatment the vindictive spirit grows in Lazarillo. He leads his master wherever there is the slightest chance of his hurting himself; over the roughest ground, where the stones are sharpest, where

the mud is deepest. But the drubbings increase too, until at last, after a particularly severe one, the little boy decides to leave his master. But not without first avenging himself.

Being one day in Escalona, they have to pass a stream of water considerably swollen by the day's rain. "Uncle," says Lazarillo, "the brook is wide here, but I know a place farther up where it is very narrow and where we may jump it dry shod." "Thou art a good lad," says the blind man in a careless moment of trust. "I like thee for thy carefulness." The boy leads him to a stone hitching post and says, "This is the narrowest spot of the stream. Jump hard and you'll make it easily." Taking a step or two backward to get a running start, the old man jumps with all his might, smashes into the pillar and falls senseless and bleeding to the ground with his head bashed in, while Lazarillo takes to his heels and sets out for the next town.

Little Lazarus was to have other masters, but it was his service and life with this, his first, that became most famous and established Lazarillo for ever after as the name for blind men's boys in Spain.

The tricks played by little guides upon their blind masters had long since been popular in folktales and stories. The wine-stealing episode was known as early as the thirteenth century. In a manuscript of the *Decretals* (1234) of Pope Gregory IX, now in the British Museum, there appears, along with other sketches, one showing a blind man's boy stealing his master's wine from a gourd by drawing it through a large straw. The two figures appeared together in a French farce of 1277, *Le garçon et l'aveugle*, which gave rudimentary form to the tricks and deceptions practised by a young servant on his blind master. In the sixteenth century, but sometime before the appearance of the *Lazarillo de Tormes*, Sebastián de Horozco published his dramatization of the *Evangelical History of the Ninth Chapter of Saint John*, in which a blind beggar is accompanied by a young guide named Lazarillo and in which there is an episode very similar to that of the hitching post — the lad, in retaliation for brutalities suffered at the blind man's hands, intentionally causes his master to crash into a stone wall. (This episode has led many scholars to believe that Horozco may have been the author of the anonymous work.)

The name Lazarillo derived, of course, from the Biblical Lazarus, the sore-covered beggar who was laid at the feet of "a certain rich man, which was clothed in purple and fine linen, and fared sumptuously every day." In early Christian society the name Lazarus was applied to beggars generally, and later especially to those who were blind. It was only natural, then, that the blind man's boy, who more often than not

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had to help with the begging, should be called Little Lazarus, or Lazarillo. In proverbs the name Lazarus, and its diminutive Lazarillo, stood for a young lad who was a victim of chronic starvation or who served many masters. The earliest known mention of the name in literature occurs in Francisco Delicado's *The Fair Andalusian Maid* (1528). Shortly afterward it appears in the play by Horozco already mentioned. But it was the *Lazarillo de Tormes*, the first rogue novel, that established him as an important figure in world literature.

When this work appeared about the middle of the sixteenth century, its popularity was immediate and universal. Several editions were made within the year. Translations were circulated in other lands. In 1555 an anonymous sequel was published in Antwerp and later Juan de Luna, a teacher of Spanish at the French court in Paris, published his version. The novel was popular because it expressed truths which many were thinking, but few dared to utter. Its types were real and recognizable. With its popularity the authorities became alarmed and the book was placed on the Index. But so many pirated editions entered the country that it was deemed wise to bring out an expurgated version. This was published in 1573 under the title of *El Lazarillo castigado*, "Lazarillo Punished."

It is interesting to observe that almost fifty years were to pass after the appearance of the *Lazarillo* before another rogue novel appeared in Spain. What had happened to check the influence of this most popular novel of its day?

Philip II came to the throne in 1556 to continue his father's fight against the Reformation and establish himself as Defender of the Faith. This is the most important single fact in the history of Spanish arts and letters during the second half of the sixteenth century. The stern, ascetic creed of this monarch settled like a pall upon the whole country, imposing a rigorous censorship and setting severe limitations upon all art. Within a few years of his accession, Philip made Juan de Herrera, a pupil of Michelangelo, his chief architect and royal inspector of monuments. Between the two of them an esthetic dictatorship operated to stifle new artistic expression. Herrera made the style of the High Renaissance the style of Spain and killed the glorious native plateresque which had grown up and flourished during the first half of the century.

But Herrera died in 1597 and Philip a year later. With their passing the baroque broke out, so to speak, all over Spain, and with it came a great flood of picaresque novels, the first of which was published in 1599, Mateo Alemán's *Guzmán de Alfarache*.

The subject matter of the *Lazarillo de Tormes* was already baroque. With the seventeenth century Spanish baroque came into fullness in all the arts. This is the period of the rogue novel, which is to say that fiction, with its baroque subject matter, had not only broken with the renaissance, but was opposing new tenets to the old. With the picaresque novel we have the first manifestation in literature of that attitude toward life which had already made itself felt to some degree in the moral concepts of the Counter Reformation. It reacted against the fiction of the Renaissance. It called for a revaluation of life in terms of reality and rejected all that which was idealistic. It opposed reality to fancy, transformed poetry into prose, made the extraordinary yield to the commonplace, changed the knight into a rogue, and substituted social concepts for extravagant adventures. The poet of the Renaissance, in his preoccupation with the ideal of beauty, had forgotten moral problems and the existence of suffering and evil. The rogue novel was anti-heroic. It scorned a concept of life in which only honor, glory and love existed, and in opposition stressed what had come to be considered primary elements in human society — cruelty, hunger, misery, mistrust. All this was, of course, a reflection of the social changes taking place, as well as a concomitant change in the spirit of man. Economic and political decay had brought in their wake disillusionment, pessimism, a scorn for life and a narrower morality which saw man governed by his baser instincts.

The rogue novel was the favorite fiction of the seventeenth century and the *pícaro* the most popular literary type. But that first little rogue and his blind master, conceived at the middle of the previous century, never lost their places in readers' hearts, and both were in the mind of many an author who wrote in this and later periods. Sometimes they appeared together, sometimes alone; and frequently *Lazarillo*, always easily recognizable, turned up under another name. In the nineteenth century Benito Pérez Galdós, generally regarded as Spain's greatest novelist after Cervantes, used him in many novels. And in our own century, Ramón del Valle-Inclán recreates him under the name of *Malpocado* — "unlucky little fellow."

The importance of Valle-Inclán's version is that it shows us not only the persistence in real life of the beggar-boy relationship in the backward, poverty-stricken regions of Spain, but supplies us with an omitted chapter of the *Lazarillo de Tormes*, the scene of the little fellow being taken to join his first master. In this case the mother is dead and the grandmother is too old and too poor to feed another mouth. She is

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the oldest old woman of the village. She walks bent over and groans with every step.

"Now that you are setting out to earn your living, you must be humble, for it is the law of God."

"Yes, ma'am, yes."

"You must pray for those who do you good and for the souls of their dead."

"Yes, ma'am, yes."

Along many roads and byways they go to the fair of San Gundián where they surely will find some blind beggar. They arrive. The beggar is seated at the atrium gate. On hearing steps he holds out a hand and cries:

"May Saint Lucia preserve your sight so you may earn a living! The many good souls who pass, will they not leave a bit of charity to a poor man?"

"We are poor ourselves, brother," says the grandmother. "They tell me you seek a servant."

"They tell you truly."

"I bring my grandson."

"Come close, boy." And yellow beggar's hands move over the little arms and legs. "Will you tire of carrying my bags on your shoulders?"

"No, sir. I can do that."

"Do you know well the roads to the villages?"

"Where I do not know, I shall ask."

"Will you know how to respond when I sing ballads at the fair?"

"By learning, yes, sir."

"To be a blind man's boy is a post many would like to have."

"Yes, sir, yes."

"Come. No alms are to be got in this place. We shall go to the Cela Manor, where there is charity."

The blind man raises his aching form from the ground and places his hand upon the childish shoulder. He and the boy go slowly down the road, while the grandmother, daubing at the red lids of her old eyes, murmurs:

"Malpocado! Nine years old and he earns the bread he eats. Praise be to God!"

Paul Rogers

*The Blind Old Beggar**

by Ribera

Ribera, high priest of baroque realism, found the model for his portrait of an ancient Greek sage, Archimedes, in the slums of Naples. To choose deliberately to descend to this stratum of society in search of a model with which to depict the noble air of a great philosopher reveals an attitude not peculiar to this artist alone. But it is curious that Ribera, who in his thirst for reality had sought the prototype of his famous Greek sage in the depths of Neapolitan society, should have used the picaresque theme on only one other occasion. I refer to his *Lame Boy*, in the Louvre, which is, also, a study in deformity. Ribera did not shrink from portraying reality in the raw, however hideous and abnormal it might be. This is borne out by his *Bearded Woman*, in the Duchess of Lerma's collection at Toledo, whether or not she may have been painted on his own initiative or at the suggestion of some outside person. There is also the way in which the artist draws attention to the *Lame Boy's* deformed foot, and that of his right hand, by placing them in the forefront of the picture, to balance the mischievous look on his face, as he rests his crutch on his shoulder, seeming to say that he only uses it to incite compassion and can walk perfectly well without it. This painting illustrates the picaresque theme, so deeply rooted in Spanish literature, and also used by Murillo although in a very different manner, owing to this artist's very different temperament.

The painting in the Allen Art Museum shows Ribera treating the subject of beggars asking for alms, but this time with no picaresque elements and no deformities. Here we have not merely a blind man, but a blind beggar led by his *lazarillo*, and Ribera, as much for his own pleasure, I suspect, as for the sake of conforming to the chosen model, has painted a very noble old man. He has decided in favour of the aristocratic type of beggar, with an air of grandeur about him, as painted by Berruguete in his picture in the Prado, rather than the picaresque blind man out of the *Lazarillo de Tormes*, full of tricks, who starts off by telling his young guide that "a leader of the blind must always go one better than the devil himself". In Berruguete's painting of the *Worshippers at the Tomb of St. Peter Martyr*, the figure of a bearded man of distinguished appearance does, as a matter of fact, stand out among the people who

* See frontispiece and illustrations on pp. 52, 53.

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have come to be cured. If it were not for the sack of crusts, carried by the *lazarillo*, Berruguete's blind beggar would rather seem to us some blind grandee conducted by his page.

If we wish to reach a better understanding of the artist's attitude to both his Archimedes and his Beggar, we must not only note the significance of the picaresque expression of the former, but also compare it with the noble air Ribera has given his blind man.

The model portrayed in the Oberlin painting, however, as Milicua¹ observed when it was still in the Carvalho Collection, is the same as that of the blind sculptor in the Prado, who, as Miss Trapier² rightly points out, might have been the blind sculptor Gonelli had he not been born in 1603, which would have put his age at no more than thirty at the time the picture was painted. Miss Trapier also points out that the supposed Gonelli is not really working on the piece of sculpture he holds in his hands. He is only feeling it, and what he represents is the sense of touch.

While the head is the same as that in the painting at the Prado, the arrangement of the figures in the composition recalls the *St. Joseph and the Christ Child* also in the Prado, where the little Jesus likewise appears in the foreground. The garlanded staff at the top of the picture here becomes the money box.

In the case of the *Lame Boy* in the Louvre, there is also a notice written in Latin, probably used by beggars in the Naples of Ribera's day. The text in the Louvre runs: *Da mihi elimosinam propter amorem Dei* (Give me alms for God's sake). In the Oberlin painting the second half of the first verse of the "*Dies Irae*"—*Dies illa*—is given twice, something which I do not remember ever having heard but which was surely the custom in those days.

The picture, which was very dark, has recently been cleaned. It is dated and signed, although the final figure of the date is not clear. It reads as follows: Jusepe de Ribera español 163.... The last figure looks as if it might be a 7 or an 8. The last but one is decidedly a 3 with the lower half very open and elongated, as it frequently is in the dates accompanying Ribera's signature. A similar 3 can be clearly seen in the date of the *Musician*, from the Stroganoff Collection, now in the Toledo Museum.

Few artists have had so many imitators, all more or less faithful, or

¹ *Archivo esp. de arte*, 1952, p. 297.

² *Ribera*, New York, 1952, p. 177.

BEGGAR

such an active atelier, as Ribera. The extensive task of sorting out the works by the artist's own hand, and of fixing a line of demarcation between them and those proceeding from his atelier, in which Ribera certainly intervened to a large extent, is yet to be attempted and I do not know to what extent it may be practicable.

The Oberlin canvas is very well and carefully painted, although the flesh tints may perhaps be lacking in the purity of color which is a feature of Ribera at his best. I think this painting is on the borderline, but only the discovery of an even better version of the same subject would cause us to regard this one as coming from the atelier.

The picture was formerly in the Carvalho Collection at Villandry in France, and I am not sure if it can be identified with the *Beggar*, also signed, and mentioned by Mayer^a as being lost after having belonged to the eighteenth century Spanish collector, Azara.

Dr. Diego Angulo
Director, Instituto Diego Velazquez
Madrid, Spain

^a *Jusepe de Ribera*, Leipzig, 1923, p. 20.



17. *Martyrdom of St. Bartholomew*, B. 6

Oberlin's Ribera: a Case History

The familiar reference to "cleaning and relining" paintings fails to suggest the many variations and complications that are encountered in the course of treatment. The case of Oberlin's newly acquired Ribera, *The Blind Old Beggar*, presented a special challenge in treatment that may be of general interest.

The problem was directly related to Ribera's *tenebroso* mannerism. The two figures in the painting are represented as if they were spotlighted on a dark stage, throwing into emphasis the faces and hands, which absorbed the painter's attention. Setting and costume are reduced to the merest suggestion. When it came to Oberlin, *The Blind Old Beggar* appeared as three major light areas against an almost unrelieved black rectangle. No outlines or contrasting tones were evident to indicate the anatomical relations between the light areas. To be sure, the extraordinary craftsmanship in the flesh tones, aided by a few isolated details, made it possible to imagine the larger masses of the figures. The problem of treatment, therefore, was to reveal the subtle variations known to be present in the dark tones (see infrared photograph, Fig. 2), so that these compositional areas would be readable, rather than merely imaginable. Before reviewing this treatment in any detail, a brief description of the construction and the condition of the painting on its arrival at Oberlin is necessary.

CONSTRUCTION

The supporting fabric was loosely woven of heavy linen thread to make a kind of heavy gauze or net. In both warp and weft there were about six threads per centimeter. This fabric, in aging, had become weakened and had been reinforced at least once by a second fabric of somewhat similar type, attached to the back with a glue mixture. Apparently a new stretcher had been used to support the relined painting.

The ground or priming combined an aqueous medium, like glue, and a complex of dark earths, having the tone of a rather warm raw umber. To fill the coarse fabric, this layer was abnormally thick, amounting to the better part of a millimeter at the maximum. The coarse fabric filled with a thick ground undoubtedly led to the unusually uniform squared crackle pattern so often seen in Ribera's work, almost an identifying characteristic.

The paint is in an oil medium with considerable variation in thickness. Over the umber ground only thin washes were required for the dark tones. White and flesh tones were built up of a stiff paste, completely opaque, furrowed with brushmarks, and recalling the texture of Rembrandt's late brushwork. There is no evidence of any complexity of paint layers, used either to alter the design originally conceived by the artist or to exploit the transparency of one paint layer over another in tone building. The method is direct and that of an entirely confident virtuoso.

The surface coating appeared to be one of the usual soft natural resin varnishes, like dammar or mastic. Age caused the most recent coating to develop an irregular pattern of gloss and dullness. Below this coating, residues of previous coatings, partly removed, could be seen in hollows of the paint surface. The original varnish, if it remained at all, was vestigial.

CONDITION

Insecurity. Both the auxiliary relining fabric and the glue adhesion had become brittle and weak with age, making it dangerous to tighten the stretcher so as to remove slackness from the canvas. In the paint and ground strata, the small square islands resulting from the crackle system had become more or less cupped. Where the raised edges were considerable, only the center remained attached by the relining glue. Scattered islands in the background had fallen out and had been repaired.

Damage. All of the original tacking margins had been cut away, so there remains no inherent evidence of the size and shape of the original canvas.

In the paint, besides the few missing islands of the background, there are losses in the flesh tones, caused probably by the insecurity described above. All edges are irregular from chipping and fraying. A short line of damage, running vertically through the boy's cheek, follows a ridge extending from the top to the bottom of the painting. There is no satisfactory explanation of this line, which looks like a crease. No break, irregular thread, or hem was found in the canvas, and it can only be surmised that the paint had been creased for some reason while the paint or ground was plastic. Loss along this line is only occasional, as in the face of the boy. Elsewhere, the mark is merely interruption in the normal conformation of the paint and ground, leaving no record whatever on the x-radiograph. Loss from abrasion is slight in the important



1. Before recent treatment



2. Infrared photograph, before recent treatment

light areas, but the thin dark washes may have suffered more seriously.

*Disfigurement.*¹ The appearance of the Ribera, when we first saw it in Oberlin, suffered particularly from a physical deterioration of the varnish. Because of this common defect in natural resin varnishes, the paint was obscured by a frosty, semi-opaque coating. Light simply did not get through in sufficient quantity to make discernible the subtle variations in the tones of paint beneath.

This coating was obviously aged far past its useful life. The effect of deteriorated varnish is especially damaging to the deep-shadowed paintings done by Ribera and his contemporaries. Their paintings need varnish of highest transparency and gloss to admit light to their weakly reflecting darks. No light may be wasted by diffusion from a mat or frosty surface.² The yellowing of varnish, so often the cause of extreme tonal changes over bright colors, was, in the Ribera, a minor disfigurement.

Another disfiguring element, later proving to be stubbornly recalcitrant to treatment, was the crackle with its cupped paint islands, already described. This squared system produced vertical and horizontal ridges crisscrossing the whole paint surface in broken lines. Regardless of the direction of illumination, some of these ridges sent disturbing highlights to the viewer. (Fig. 1)

TREATMENT

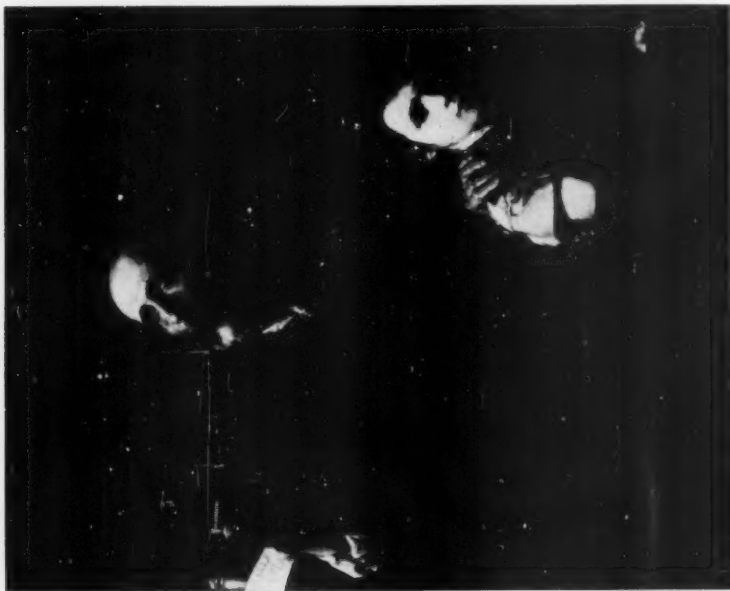
In view of these conditions and the specific problems they presented, the following treatment was authorized by the Museum in the spring of 1955. First, the old varnish was removed with organic solvents. At this time most of the old retouching came away, disclosing losses already

¹ In describing the condition of an object, the term disfigurement refers to the change in appearance presumed to have occurred in the passage of time.

² The introduction of dark shadows into paintings during the latter part of the fifteenth century must have been accompanied by an increased dependence on varnishes. The bright colors and burnished gold of earlier panel painting did not require varnish any more than did frescoes or manuscript illumination. Yet oil varnishes, which were dark and thick, were known in classical times, and the use of these varnishes on paintings is mentioned in medieval writings. One cannot be convinced that varnishing was a universal habit prior to the fifteenth century; in fact, there are some reasons to doubt it. It is probable that at about the time painters began to interest themselves in dark shadows, spirit varnishes were developed. These were paler and more limpid, and their use deepened the tonal range of the paint and enriched the color. With the change in the style of painting, varnishing was no longer a matter of whim, but an optical necessity. One might conjecture that the seventeenth century preference for deep shadows could be, in part, an experimental attempt to exploit to its utmost the new range of tone in varnished paint.



3. After removal of varnish and former restorations



4. After recent treatment

known to be present. Next, the aged relining fabric and its brittle glue adhesive was replaced with new linen in a wax-resin adhesive. This established a secure supporting structure, and, because of the penetration of the new adhesive through the back of the old canvas, loose paint islands were reattached.

It had been hoped that relining would have some effect in leveling the raised edges of the paint islands and in reducing the vertical and horizontal ridges. But after removing the facing which had protected the paint surface during this operation, no appreciable change in surface was visible. It was quite evident that if this ridging was not lessened, the glossy varnish that was needed would greatly increase the distraction from crisscrossing highlights.

By coincidence, James Roth, Conservator at the William Rockhill Nelson Gallery in Kansas City, visited the Laboratory at this time, and reported success in flattening cupped paint by transferring. In this process, the original canvas is removed, then the paint and ground strata may be smoothed gently against a rigid facing. The flattened layers are stabilized with a thin coating of new gesso containing a silk gauze. Mr. Roth in developing his process over the past several years, had applied it with satisfying results on another Ribera similarly cupped. After some discussion, it was decided to transfer our Ribera, and Mr. Roth agreed to return to Oberlin in September to collaborate in the work.

The details of this treatment would make an arduous digression in this report, and in any case should be left to Mr. Roth to set down. Briefly, the new relining was taken away and the transfer was carried out. The new construction was mounted again on new canvas with the wax-resin adhesive and mounted on an ICA type spring-compensating stretcher. The facing was then removed and we found the general paint conformation unaffected. Some cupping of paint islands remained, but the distinct ridges were gone. There is no reason to believe that they will return.

The painting was photographed at this time to record the actual extent of damage (Fig. 3). Losses were inpainted in the usual fashion: first by filling gaps in paint conformation with gesso putty, then using watercolor to approximate the proper tone. After this was dry and had been burnished slightly, a final adjustment in tone was made in colors ground in a wax medium.

Much of the treatment thus far had been a preparation for a final and highly transparent surface coating. High gloss is concomitant with high transparency, and must be anticipated, even though gloss for itself

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was not the special property sought. The decision was to use a high polymer varnish known as 27H in several thin layers. This material differs from the traditional varnishes in a number of respects. Many of its properties have been sought by artists for years. It is water white, and remains so. It does not become noticeably dull with age, and it does not bloom or blanch. Moreover it resists embrittlement, cracking and crazing.^a

The varnish was applied in four spray coats having a combined thickness comparable to a single coating of a natural resin varnish. The transparency and gloss is satisfactory, making clear the black outlines of the figures against a deep umber background.

The change brought about in the Ribera is not dramatic. There is almost no difference in the visible colors, and only a slight one in the value contrasts. But this modification in value relations (Fig. 4) is exactly what was desired. Now the figures exist in space. Whether this represents the shadow of a cathedral doorway, or symbolizes the obscurity of a beggar's existence is for us to interpret. Either way, we sense the gloomy emptiness that the artist must have intended as a setting for his subject.

Richard D. Buck

^a The varnish designated as 27H was recently developed at the Mellon Institute. 27H is a distant molecular cousin of "Lucite" or "Plexiglass" in the acrylic family of resins. During the several years of research leading to the production of 27H, it is probable that more has been learned about its nature and behavior than we have ever known about the traditional resins. There are still some defects in 27H, which are being studied, but these do not affect appearance. 27H is an experimental varnish and is not available commercially.

A Note on "The Poet" by Ribera

The etching by Ribera usually entitled *The Poet*¹ is indissolubly connected with the pictorial tradition which has found its artistic climax in Dürer's *Melancholia*. The motif of the head supported by one hand and yet bent downward in sorrowful contemplation, the deep shading of part of the face, brilliantly employed by Dürer as evidence of the *facies nigra* of the person afflicted with excess of black gall and of the resulting despondency² — these elements are clearly reminiscent of the "master engraving" of 1514. This is true even though Ribera's print resembles in certain details (frontality, left arm) Giovanni Benedetto Castiglione's beautiful etching of the subject,³ to which it may also be linked in terms of its technique. The bare stone block and the dead branch go very well with the mood expressed by the figure itself.

But this figure is not the *Melancholia* of Dürer's and Castiglione's prints; evidently, it is a male. Is he then just another "Melancholicus", comparable to one of those popular figures representing the *Four Temperaments*? That this is not the case is most clearly proved by the laurel wreath, which is never worn by personifications of *Melancholia* either. True, Dürer's figure wears a wreath but it is not made of laurels. It consists of a combination of water-ranunculus and watercress, both of them "moist" plants which served as an antidote to melancholy (as does the famous magic square). Undoubtedly, Ribera's laurel wreath belongs to the *poet*, and with this we return to the customary title of the etching.

The synthesis of these two concepts, *Melancholy* and *The Poet*, makes sense. As early as 1200, Walther von der Vogelweide had described the typical posture of the *melancholicus* in a famous poem and linked it expressly with the feeling of anguish (*ange*);⁴ he, as well as

¹ Bartsch 10; no. 19 of the present catalogue. Dated "early" by A. L. Mayer (in Thieme-Becker's *Künstlerlexikon*), but "probably during the 1630's" by E. Trapier, *Ribera*, New York, 1952, p. 29. The finest characterization of Ribera's etchings and their position in the history of print making is found in Paul Kristeller, *Kupferstich und Holzschnitt in Vier Jahrhunderten*, 4th ed., Berlin, 1922, pp. 416 ff.

² E. Panofsky and F. Saxl, *Dürers "Melencolia I"* (*Studien der Bibliothek Warburg*, II), Leipzig-Berlin, 1923, p. 58 f. — The heavy shading in the face of Ribera's figure should therefore not be treated as a merely technical feature.

³ *Ibid.*, plate XLV.

⁴ *Ibid.*, p. 51 f.

⁵ "A rock as settle choosing / I sat cross-legged, musing, / My elbow on my leg / I pressed / And on my open hand did rest / My chin, likewise one cheek. /



19. Ribera, *The Poet*

Oberlin

THE POET

other *Minnesänger*, was thus depicted in the celebrated *Manesse* manuscript of the early fourteenth century, now in Heidelberg.⁶ Even long before, the connection between deep thought, although not necessarily melancholy thought, and the head supported by the hand, had become popular through representations of ancient philosophers and poets. These in turn served as models for seated figures of the Evangelists, some of them in very gloomy attitudes,⁷ and were revived during the Renaissance in such figures as the Pythagoras in Raphael's *School of Athens*.⁸ The linking of the poet to melancholy became an even more firmly established concept after Petrarch had become conscious of the burden of his melancholic vein, and particularly after Marsiglio Ficino revived the Aristotelian idea of the identification of the extraordinarily gifted — the genius, as we would say — with the *melancholicus*: the same concept to which Dürer was so deeply indebted and to which he gave such timeless expression.⁹ However, one would be hard put to it to prove the connection between the poet and melancholy in painting or in prints of the Renaissance and down to Ribera's time.¹⁰ It may have fallen to the Spanish master to re-establish it, utilizing both the more outspokenly melancholic attitude of Dürer's and Castiglione's prints and the more general "philosopher's posture" of Raphael's Pythagoras or some similar model. He deviated from both traditions by giving his

My worried thoughts would seek / How man upon the earth should live." (E. H. Zeydel and B. Q. Morgan, *Poems of Walther von der Vogelweide*, Ithaca, N.Y., 1952, p. 43.)

⁶ Easily accessible illustrations in: *Die Minnesänger in Bildern der Manessischen Handschrift* (Insel-Bücherei, no. 450); Leipzig, n.d. See also the article by U. Hoff quoted in note 10.

⁷ A. M. Friend in *Art Studies*, V, 1927, p. 141 ff.; E. Panofsky kindly called my attention to these affiliations and to the very dejected posture of the St. Luke in the Xanten Gospels in Brussels (no. 18723, reproduced in *The Art Bulletin*, XXII, 1940, fig. 9 facing p. 15).

⁸ A. L. Mayer, who saw an influence of Raphael in Ribera's print (*loc. cit.*), may have thought of this particular figure.

⁹ E. Panofsky and F. Saxl, *op. cit.*, p. 30 ff.; E. Panofsky, *Albrecht Dürer*, Princeton, 1945, I, p. 156 ff.

¹⁰ That it does exist in a medal by Sperandio on the poet Titus Vespasianus Strozzi and in a drawing (in a late fifteenth century Florentine Picture Chronicle) representing the *Death of Aeschylus* has been shown by Ursula Hoff, "Meditation in Solitude", *Journal of the Warburg Institute*, I, 1937/38, p. 292 ff., as E. Panofsky has pointed out to me. On similar developments in the circle of the young Rembrandt see J. G. van Gelder, "Rembrandt's vroegste ontwikkeling", *Mededelingen der K. Nederlandse Akademie van Wetenschappen*, Afd. Letterkunde, deel 16, no. 5, Amsterdam, 1953, p. 293 (21) ff.

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figure a *standing* position which, however, is itself reminiscent of antique and Renaissance prototypes.

In Petrarch the laurel had evoked still another symbolism. To Apollo, god of poets, the laurel wreath with which he crowned himself had meant a branch gathered from Daphne, his unattainable love, the nymph changed into a *laurel* tree; to the Italian poet it meant his own unattainable love, *Laura*;¹¹ and although I do not know of any representation of Petrarch in the actual pose of a *Melancholicus*, such an identification may well have been envisaged by Ribera in addition to the more general one of the Poet-Genius with Melancholy. It is of course quite possible that Ribera's synthesis of these two traditions may have a literary origin which I do not know and which students of Italian or Spanish letters of that period may be able to identify. But even if such support should be forthcoming Ribera alone can be credited with having given us an inspired variation on a great Renaissance print which adds significantly to his artistic stature.

Wolfgang Stechow

¹¹ W. Stechow, *Apollo und Daphne* (Studien der Bibliothek Warburg, XXIII), Leipzig-Berlin, 1932, p. 6 f. and plate I.



12. Saint Peter, B. 7



13. Saint Jerome, B. 4

Exhibition of Paintings and Graphics *by Jusepe de Ribera*

FEBRUARY 5 - MARCH 5, 1957

CATALOGUE

The exhibition contains ten paintings and nine etchings, each group listed in approximate chronological order. Except for Oberlin's *Blind Old Beggar*, which appears as the frontispiece to this issue of the *Bulletin*, each painting listed in the catalogue is illustrated on the following pages. Six of the nine etchings included in the exhibition are illustrated. Three appear as endpieces to the articles. *The Poet* occurs with the article on this print on page 70. The number according to Bartsch (*Le peintre graveur*, Würzburg, 1920 ed., XX, pp. 47-50) is given after each etching and is followed by the dimensions, in which height precedes width.

1. *Bust of an Old Man*

Oil on canvas, 21½ x 19 in. Ca. 1625-1635.

COLLECTION: Louis Philippe, King of France.

EXHIBITIONS: Brooklyn Museum, "Exhibition of Spanish Painting," October 4-31, 1935, no. 50; Baltimore Museum of Art, "Man and his Years," 1954, no. 41.

BIBLIOGRAPHY: F. E. W. Freund, in *International Studio*, LXXXIV, July, 1926, p. 89, repr. p. 14; W. R. Valentiner, in *Art in America*, XX, April, 1932, p. 114, Fig. 2; *Catalogue of Paintings*, The Detroit Institute of Arts, 1944 (2nd ed.), no. 188, p. 110.

LENT BY THE DETROIT INSTITUTE OF ARTS

2. *Blind Old Beggar*

Frontispiece

Oil on canvas, 49 x 40 in.

Signed and dated lower left, *Jusepe de Ribera español 163* — (last digit illegible). The model for the blind man appears to be the same as that for the painting representing *Touch*, dated 1632, in the Prado, Madrid, which would suggest a similar date for our picture.

COLLECTION: Dr. Carvalho, Villandry.

BIBLIOGRAPHY: *Archivo español de arte*, 1952, p. 297; *Allen Memorial Art Museum Bulletin*, XII, Spring, 1955, p. 113.

ALLEN MEMORIAL ART MUSEUM COLLECTION

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3. *Saint Bartholomew*

Oil on canvas, 50 x 40 in.

Signed and dated, *Jusepe de Ribera español 1634* (?) (date nearly illegible).

COLLECTION: Don Sebastian Gabriel de Bourbon e Braganza (1811-1875).

EXHIBITION: Lyman Allyn Museum, New London, Conn., March 7 - April 11, 1948.

BIBLIOGRAPHY: R[ogers], M. R., "St. Bartholomew by Jusepe de Ribera," *Bulletin of the City Art Museum of St. Louis*, XXIV, January, 1939, pp. 3-6, repr.; *Art News*, XXXVII, February 11, 1939, pp. 17-18, repr.; *Handbook of the Collections*, The City Art Museum of St. Louis, 1953, p. 89, repr.

LENT BY THE CITY ART MUSEUM OF ST. LOUIS

4. *The Philosopher Archimedes*

Oil on canvas, 49 x 39 in.

Signed and dated lower left, *Jusepe de Ribera español, F. 1637*.

COLLECTION: Prince Liechtenstein, Vaduz.

BIBLIOGRAPHY: A. L. Mayer, *Jusepe de Ribera*, Leipzig, 1923, p. 201; Catalogues of the Liechtenstein Collection, 1931, 1938, and 1943; B. De Pantorleci, *José de Ribera*, Barcelona, 1946, p. 25.

LENT BY DR. AND MRS. G. H. A. CLOWES, INDIANAPOLIS

5. *Portrait of a Musician*

Oil on canvas, 30½ x 24½ in.

Signed and dated center right, *Jusepe de Ribera, F. 1638*.

COLLECTIONS: Potocki family, gift from King Augustus III of Poland; G. Stroganoff, Rome; Edward Drummond Libbey, 1925-1926.

EXHIBITIONS: Metropolitan Museum of Art, New York, "Spanish Paintings from El Greco to Goya," February 17 - April 1, 1928, no. 54, repr. p. 25; San Diego Museum of Fine Arts, Spanish Paintings, 1930; Brooklyn Museum, "An Exhibition of Spanish Painting," October 4 - 31, 1935, no. 52; Toledo Museum of Art, "Portraits and Portraiture throughout the Ages," 1937, no. 11; Toledo Museum of Art, "Spanish Painting," March 16 - April 27, 1941, no. 54, p. 86, repr. p. 87; Columbus Gallery of Fine Arts, "Spanish Painting," 1954.

BIBLIOGRAPHY: A. L. Mayer, *Jusepe de Ribera*, Leipzig, 1923, pp. 127-128, pl. 33; *L'Arte*, 1909, p. 79; *Pièces de choix de la collection du Comte Grégoire Stroganoff*, Rome, 1912, II, 107, pl. LXXXII; *Toledo Museum News*, No. 48, March, 1926, repr.; A. L. Mayer, in Thieme-Becker, *Künstler-Lexikon*, XXVIII, 1934, p. 233; *Art News*, XXXIV, October 12, 1935, p. 4, repr.; B. M. Godwin, *European Paintings in the Toledo Museum*, 1939, p. 24, repr. p. 25; *Art Bulletin*, XXIII, September, 1941, p. 224.

LENT BY THE TOLEDO MUSEUM OF ART, TOLEDO, OHIO

GIFT OF EDWARD DRUMMOND LIBBEY 1926

6. *St. John the Baptist*

Oil on canvas, 71 x 51 in.

COLLECTION: A. W. Leatham, London.

EXHIBITION: Grafton Galleries, London, 1913-14, no. 185.

BIBLIOGRAPHY: A. L. Mayer, *Jusepe de Ribera*, Leipzig, 1923, p. 23; *Catalogue of Paintings*, North Carolina Museum of Art, 1956, p. 85, no. 217, repr.; A. Kerrigan, in *Goya*; *Revista de arte*, No. 13, July-August, 1956, p. 59; *Life*, XLI, No. 24, Dec. 10, 1956, p. 72 (color pl.).

LENT BY THE NORTH CAROLINA MUSEUM OF ART, RALEIGH

7. *Saint Jerome*

Oil on canvas, 49 x 38½ in.

Signed and dated at bottom, left of center, *Jusepe de Ribera español F. 1640*.

COLLECTIONS: Count Pourtalès, Paris; Baron Léon de Bussièrès; Arthur Sachs, Paris.

EXHIBITIONS: Metropolitan Museum of Art, "Exhibition of Spanish Paintings from El Greco to Goya," February 17 - April 1, 1928, no. 51, repr.; Wadsworth Atheneum and Morgan Memorial, Hartford, "Exhibition of Italian Painting of the Sei- and Settecento," January 22 - February 5, 1930, no. 45; Iowa State University, 1936; Toledo Museum of Art, "Spanish Painting," March 16 - April 27, 1941, no. 55, repr. p. 88; Durlacher Brothers, New York, 1945; Winnipeg Art Gallery, "Exhibition of Spanish and Italian Baroque Painting," October 28 - November 18, 1951; Winnipeg Art Gallery, "Spanish Art," April 16 - May 7, 1955.

BIBLIOGRAPHY: P. Mantz, in *Gazette des Beaux-Arts*, 1865, I, p. 100; A. L. Mayer, *Jusepe de Ribera*, Leipzig, 1908, p. 128, p. 183; C. R. Post, "Painting of St. Jerome by Ribera," *Fogg Museum Notes*, I, 2, June, 1922, pp. 15-21, repr.; *Art Bulletin*, XXIII, September, 1941, p. 224; D. F. Darby, in *Art in America*, XXX, January, 1942, pp. 42-45, Fig. 3; *Art Digest*, XIX, March 15, 1945, p. 21; E. Trapier, *Ribera*, New York, 1952, p. 169, Figs. 116-117.

LENT BY THE FOGG ART MUSEUM, HARVARD UNIVERSITY

8. *Virgin and Child*

Oil on canvas, 27½ x 23½ in.

Signed and dated lower left, *Jusepe de Ribera español acade, mico Roma, F. 16* - (date illegible). Miss Elizabeth Trapier in her monograph on Ribera (New York, 1952, p. 179) states that this date has been read as 1626, 1640 and 1642 and that the last two digits are now illegible. On the basis of style she places the painting in Ribera's final period.

COLLECTION: George Donaldson.

EXHIBITIONS: New Gallery, London, "Spanish Art," 1895-1896; Bordeaux, "L'Age d'or espagnol," May 15 - July 31, 1955.

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BIBLIOGRAPHY: *The Third Hundred of Paintings by Old Masters belonging to the Sedelmeyer Gallery*, Paris, 1896, pp. 100-101, no. 76, repr.; *Philadelphia Museum Bulletin*, XXXIV, March, 1939, repr., n.p.; E. Trapier, *Ribera*, New York, 1952, pp. 179-180, Fig. 123.

LENT BY THE COMMISSIONERS OF FAIRMOUNT PARK, WILLIAM L. ELKINS COLLECTION, COURTESY OF THE PHILADELPHIA MUSEUM OF ART

9. *Virgen de la Leche*

Oil on canvas, 43¾ x 39½ in.

Signed and dated lower right, *Jusepe de Ribera español Fa 1643*.

EXHIBITION: Bordeaux, "L'Age d'or espagnol," May 15 - July 31, 1955, no. 53.

BIBLIOGRAPHY: A. L. Mayer, "An Unknown Madonna by Ribera," *International Studio*, XCIV, November, 1929, p. 36, repr. p. 37; A. L. Mayer, in Thieme-Becker, *Künstler-Lexikon*, XXVIII, 1934, p. 233; A. L. Mayer, *Historia de la pintura espanola*, Madrid, 1947, p. 300; *Art News Annual*, XIX (1949), color plate, p. 15; W. E. Suida, *A Catalogue of Paintings in the John and Mable Ringling Museum of Art*, Sarasota, 1949, p. 271, no. 334, repr. p. 272.

LENT BY THE JOHN AND MABLE RINGLING MUSEUM OF ART, SARASOTA, FLORIDA

10. *Saint Bartholomew*

Oil on canvas, 49¾ x 40½ in.

Signed and dated lower right, *Jusepe de Ribera Espanol F. 1652*.

COLLECTION: Dr. Carvalho, Villandry (?).

EXHIBITION: Yale University Art Gallery, New Haven, "Accessions - 1956," January 10 - February 24, 1957.

COURTESY OF THE YALE UNIVERSITY ART GALLERY

11. *Saint Jerome*

Etching, B. 5; 12½ x 9¾ in. (316 x 234 mm.)

Signed and dated in plate lower right, *HISP RIBERA* (in ligature) 1621.

LENT BY THE PHILADELPHIA MUSEUM OF ART

12. *Saint Peter*

Illustrated

Etching, B. 7; 12½ x 9½ in. (318 x 241 mm.)

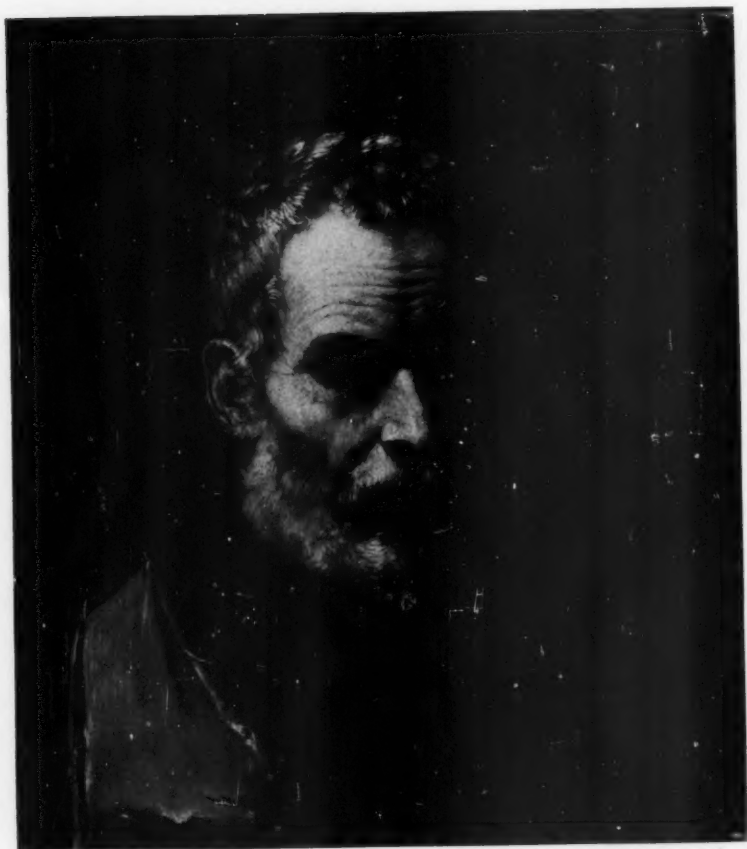
Signed and dated in plate lower right, *HISP RIBERA* (in ligature) 1621 (in reverse).

COLLECTION: G. A. Cardew (Lugt 1134).

LENT BY A. HYATT MAYOR

CATALOGUE

13. *Saint Jerome* Illustrated
Etching, B. 4; 12 $\frac{1}{8}$ x 9 in. (311 x 229 mm.) Early 1620's.
Signed in plate lower right, *HISP RIBERA* (in ligature).
LENT BY THE PHILADELPHIA MUSEUM OF ART
14. *Head of a Man*
Etching, B. 8; 5 $\frac{1}{2}$ x 4 $\frac{1}{4}$ in. (140 x 108 mm.)
Signed and dated in plate lower right, *HISP RIBERA* (in ligature) 1622.
LENT BY THE PHILADELPHIA MUSEUM OF ART
15. *Drawing Studies* Illustrated
Etching, B. 16; 5 $\frac{1}{16}$ x 8 $\frac{1}{4}$ in. (139 x 210 mm.) Ca. 1622.
Signed in plate lower left and lower center, *Joseph Ribera español*.
LENT BY THE PHILADELPHIA MUSEUM OF ART
16. *Portrait of a Man with Warts*
Etching, B. 9; 8 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (219 x 143 mm.) Ca. 1622.
Signed in plate lower left, *JR* (in ligature) "hispanus."
COLLECTIONS: B. Keller (Lugt 384); Scripps, Detroit (Lugt 1885).
LENT BY THE DETROIT INSTITUTE OF ARTS
17. *Martyrdom of Saint Bartholomew* Illustrated
Etching, B. 6; 12 $\frac{1}{4}$ x 9 $\frac{1}{16}$ in. (312 x 236 mm.)
Signed in plate lower right, *Iusepe de Riuera español*. Dated 1624.
LENT BY THE PHILADELPHIA MUSEUM OF ART
18. *Silenus* Illustrated
Etching, B. 13; 10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in. (270 x 349 mm.)
Signed and dated in plate lower right, *Joseph a Ribera Hisps. Valentis. Setaben. f. Partenope* 1628. (Valentis. Setaben. is a latinization of the Valencian town of Játiva, the Roman Saetabis, birthplace of Ribera.)
COLLECTION: Duke of Northumberland.
LENT BY A. HYATT MAYOR
19. *The Poet* Illustrated
Etching, B. 10; 6 $\frac{3}{16}$ x 4 $\frac{3}{4}$ in. (157 x 120 mm.) 1630's (?)
COLLECTIONS: G. Archinto, Milan (Lugt 546); H. Dreux, Paris (Lugt 1302).
ALLEN MEMORIAL ART MUSEUM COLLECTION
CHARLES F. OLNEY FUND 47.26



1. *Bust of an Old Man*

78



3. *Saint Bartholomew*



4. *The Philosopher Archimedes*



5. *Portrait of a Musician*



6. *St. John the Baptist*

82



7. *Saint Jerome*



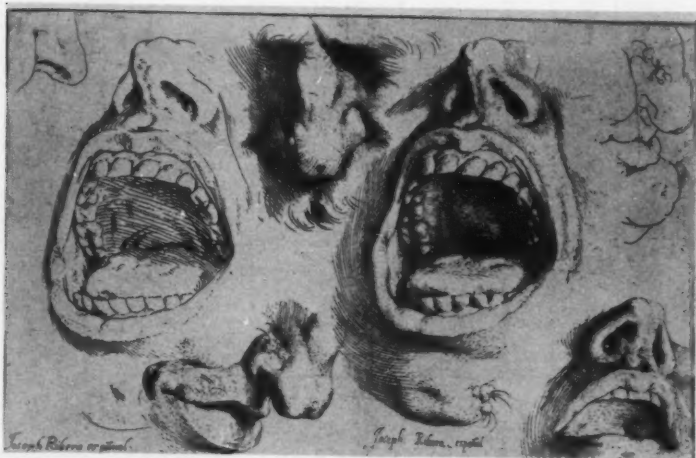
8. *Virgin and Child*



9. *Virgen de la Leche*



10. *Saint Bartholomew*



15. Drawing Studies, B. 16



18. Silenus, B. 13

MUSEUM CALENDAR, WINTER - SPRING, 1957

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
FEBRUARY	Paintings, 14th to 18th Centuries (Permanent Collection)	Paintings and Graphics by Jusepe de Ribera Feb. 5-March 5 (Loan Exhibition)	Paintings, 19th and 20th Centuries (Permanent Collection)	Swift Collection of American Pattern Glass Goblets (Permanent Collection)	Sculpture (Permanent Collection)	Ecclesiastical Vestments	Faculty Work (Studio Building)
MARCH	"	American Paintings (Permanent Collection)	"	Swift Collection —— 17th Century Prints and Drawings	"	"	Student Work (Studio Building)
APRIL	"	Etchings by Matisse (Lent by the Museum of Modern Art)	"	Swift Collection —— 20th Century Prints and Drawings	"	Costumes of the Far East	"

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School Year:

Monday through Friday
1:30 - 5:00 , 7:00 - 9:00 P. M.
Saturday 2:00 - 4:00 P. M.
Sunday 2:00 - 6:00 P. M.

Summer:

Monday through Friday
10:00 to 12:00 A. M.;
2:00 to 5:00 P. M. (apply at side gate)
Saturday 2:00 - 5:00 P. M.
7:00 - 9:00 P. M.
Sunday 2:00 - 6:00 P. M.



